

## NEW BOOKS.

**Greek Love Songs Done Into English.**  
The latest addition to the "Lovers Library" series, published by John Lane, is a tiny volume entitled "Love Songs from the Greek," by Jane Minot Sedgwick. That a young lady should possess sufficient scholarship, and at the same time sufficient technical skill, to produce with a close approach to accuracy and to artistic excellence a metrical and rhymed translation of some of the masterpieces among Greek minor lyrics has ceased to be a surprising phenomenon. The scheme of feminine education has been profoundly changed during the sixty years that have elapsed since Elizabeth Barrett, with the help of private tutors, made herself thoroughly familiar with the Attic writers of tragedy and comedy and astonished the reviewers with a remarkable English version of the "Prometheus Bound" of Æschylus. Now that young women can secure in the English and American universities degrees or certificates of proficiency equivalent to degrees, and have repeatedly attained high honors in the classics at Oxford and Cambridge and Harvard, there is no reason why they should not follow Mrs. Browning's example, provided, of course, they have a gift for versification, as well as a first-hand knowledge of Hellenic poetry. These qualifications Miss Sedgwick undoubtedly possesses. Her translations are graceful and pleasing in themselves, and they are permeated with the Greek spirit. This we can prove by a few excerpts. We begin with the prelude, in which the author tells her readers that they must seek the originals of her songs, yet it is evident that he and she had the same Greek model before them:

Think not that in my pages ye shall read  
Of Priam and his foes,  
Of Niobe lamenting in her need  
Of wild Medea's woes;  
Of sad Philomel so long of yore  
Chained to a nightingale;  
Since they have all been written of before  
In many an earlier tale.  
No, but the Graces, in a dance divine,  
And Eros, too, appears  
With Bacchus, in this little book of mine:  
These ask you not for tears.  
Of course, in the following lines, "A Kiss Within the Cup," the author had no thought of inviting comparison with Ben Jonson, yet it is evident that he and she had the same Greek model before them:

There is no gladness in the glass  
Unless thou pour for me,  
But taste it first before it pass,  
And I will drink with thee.  
For, if those lovely lips of thine  
Have breathed upon the wine,  
I swear that I will drain the wine,  
Although it reach the rim.

Oh, who could bear to say thee nay,  
When thou hast kissed the cup?  
Or who would turn thee away,  
When thou hast filled it up?  
For, oh, the cup has kept the kiss  
And carries me a share,  
To show me all the wasted bliss  
Thy lips have lavished there.

In the stanza entitled "The Snare" we seem to get an echo of Herrick, who himself was nourished on the Anthology:

My love beneath a leafy tree  
Had spread the birdlime out,  
And many creatures of the air  
Came fluttering about.  
At last a blackbird snared itself  
As it was flying by,  
And, when she caught it by the wings,  
I heard its frightened cry.

And yet, O dearest God of Love,  
And sister Graces three!  
Ye know how gladly I would change  
This winged bird for thee.  
Ah, could I only now become  
A blackbird or a thrush,  
So I might whisper in her hands,  
And hear her bid me hush.

The euphuism would have relaxed the extravagance of hyperbole in the lines called "The Lover to His Mistress":

The rose of June requires no dress  
To ornament her loveliness;  
So, lady, you no alien gown  
Do need, nor yet a jeweled crown.  
The whiteness of no pearl endures  
A moment to be matched with yours,  
And burnished gold cannot compare  
With tangled splendor of your hair.

The sapphires from the Indian mine  
Doth sparkle with a ray divine;  
Yet from your eyes that are more bright  
There shines still a bluer light.  
And, oh, the sweetness of your lips,  
That other kisses all eclipse!  
Your perfect grace that men adore  
The restlessness of type we seek.

The last extract that we shall make from this little book, which we would commend for extreme delicacy of treatment, as well as for neatness of workmanship, describes what seem to the Greeks the most pathetic thing in life, the death of a young unmarried woman. The verses bear the caption of "The Wayside Grave":

Where this white pillar stands,  
Oh, stop, and pause and grieve,  
For here a girl is lying  
Who was to be a bride.

By her small grave in passing  
Pause only for a breath,  
And in your heart consider  
How anxious is Death.

This monument of marble  
Beside the dusty way  
Tells of a maid who perished  
Before her marriage day.

The same tale, faring torches  
Kindled with her bridal  
For burning at her pyre,  
Lit up the funeral pyre.

And thou, O Hymeneus!  
Amid the joyous throng,  
Didst change the wedding chorus  
Into a mourning song.

M. W. H.

**A Countess, a Counterfeiter and a Lord.**  
A cold night for the opening of Josephine Zeman's story, "The Victim's Triumph" (G. W. Dillingham Company). The horses cough and snore in the icy streets, and the purple cabmen beat their frigid hands.

We ourselves need not mind the biting temperature, for we are speedily admitted into the steam-heated and sufficiently tropical interior of "one of the exclusive bachelor clubs on upper Fifth avenue."

Three gentlemen in evening dress await us. The story says: "They had evidently spent the earlier part of the night at the club, from whence they had sojourned up-town to the club to smoke, drink and talk." We are not quite sure regarding the expression, "sojourned up-town to the club," we presume it means that they went in a cab.

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tides of the Bay of Fundy, and much else it appears here that the Chevalier was in Nova Scotia after gold. It will surprise no one to learn that he had his eye out for gold. We were afraid that he was going to play havoc with the heart of Mary Campbell, daughter of Major Campbell of the garrison at Annapolis, but it seems, after all, that the allegiance of this fair and sprightly damsel to her lover, the gallant young Lieut. Farquharson, never really wavered. Hear the Chevalier at the conclusion of the gold nugget expedition:

"Now," says he, on page 234, "by the crown of Great Britain and Ireland, which I so soon expect to wear, I must enforce the royal prerogative somewhat prematurely. It is certainly within the bounds of kindly power to clear up misunderstandings among faithful subjects. Farquharson, I made you a promise when we were starting on our venturesome inland excursion. Hah! Your loyalty is better than your memory, or, mayhap, my character."

Continued on Eighth Page.

## PUBLICATIONS.

**Harper's Magazine for July is just out. Eight short stories. Science, language, literature, travel, adventure, discovery. Pictures in color by Edwin A. Abbey, R. A.**

HARPERS  
BOOK  
NEWS

ETHEL.

*Ethel*, the second book by J. J. Bell, the author of "Wee Macgregor," who awoke one morning to find all London talking about him, is duplicating the success of the first book. The critic for *The Evening Sun* writes of it: "It is a jolly good book about a very nice girl. There is only one other story with which this one could be compared—'The Dolly Dialogues.' We should rather know Ethel than the flirtatious Dolly."

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THE BLACK LION INN.

The tales that Alfred Henry Lewis, of "Wolfville" fame, tells in *The Black Lion Inn* are thrilling stories of a life that is passing. A new order of things has come with the development of the West. Mr. Lewis—a direct successor of Bret Harte—paints in this book the full-blooded, vigorous men and women who made the West of yesterday a land of romance and adventure.

THE LOVE OF MONSIEUR.

The secret of success in writing a romance is to keep the love interest sustained to the very end of the book—not to have the hero win the heroine too easily or too soon. Mr. George Gibbs has appreciated this in writing his new story, *The Love of Monsieur*. The dashing hero does not win the lady of his love until the very last page of the story—and then only after many obstacles (including the lady's own prejudices) have been overcome. There is not a dull page in the tale. It is pure romance—not an historical novel.

LADY ROSE'S DAUGHTER.

After four months of uninterrupted success the demand for *Lady Rose's Daughter* is so great that single orders are still coming from booksellers for quantities larger than the entire first edition of the ordinary novel. It seems that absolutely every one either is reading or wants to read this extraordinary love story of a fascinating woman.

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